

A Tale of Prophecy and Shared Grief

In 1998, long before the world was changed forever, a Dutch artist named Martine Jacobs created a series of works titled "**The Woman Will Cry Blood.**" The series was a visual protest against the very idea of war, capturing a haunting, universal sentiment of shared sorrow. It was a pioneering example of early digital art and net art, a new frontier at a time when the mainstream art world was still unaware of its potential.

Jacobs's work featured a figure, "The Woman Will Cry Blood," whose artistic vision was to explore profound themes of shared grief and prophetic insight. But what seemed like a purely artistic expression gained a poignant, almost chilling,

prophetic quality after September 11, 2001. The art became a powerful lens through which to view the collective trauma that followed the attacks. This was a defining moment for the work, connecting its themes directly to a significant global event.

The project's impact was widely documented. Its resonance was so profound that Jacobs's website garnered over **100,000 hits** in 2006, demonstrating its immediate and significant societal reach. Her engagement with the theme of collective trauma continued with the creation of the "**Ground Zero**" **series** in 2006, further solidifying the historical importance of her artistic exploration.

Today, this body of work is a vital historical document. It charts the early stages of a digital art movement that is now central to the contemporary art world. It stands not only as a testament to Jacobs's artistic foresight but also as a powerful record of how art can foresee and reflect on a defining moment in our shared history.